

THAMES TELEVISION LTD.,
Brook Road,
Teddington,
Middlesex.
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+ O.E. Imports
CAMERA SCRIPT

C A L L A N

'THE CONTRACT'
by
BILL CRAIG

Story Editor
GEORGE MARKSTEIN

Designed by
NEVILLE GREEN

Directed & Produced by
REGINALD COLLIN

STUDIO 2
TEDDINGTON

Tuesday/Wednesday, 25th/26th January
1972

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CAST:

| | |
|-----------------|--------------------|
| Callan | EDWARD WOODWARD |
| Lonely | RUSSELL HUNTER |
| Meres | ANTHONY VALENTINE |
| Hunter | WILLIAM SQUIRE |
| Major Harcourt | ROBERT URQUHART |
| Lafarge | MICHAEL PENNINGTON |
| Kristina | JANE LAPOTAIRE |
| Vera | BERNADETTE MILNE |
| Stepan | HUGH MORTIMER |
| Double for Vera | ROBERTA GIBBS |

WALK-ONS:

| | | | |
|--------------|----------------|------------|-------------------|
| Barman | HUGH ELTON | (743-7495) | Jeff Shane Agency |
| Young waiter | RODNEY CARDIFF | (373-2920) | " " " 636-2406 |

EXTRAS: See over

PRODUCTION STAFF:

| | |
|------------------------|------------------|
| Floor Manager | JOHN WAYNE |
| P.A: | CHRISTINE RYE |
| Stage Manager | SHIRLEY CLEGHORN |
| Tech. Supervisor | PETER KEW |
| Lighting | KEN BROWN |
| Cameras | ROY EASTON |
| Sound | RON FERRIS |
| Grams | TONY MORLEY |
| Vision Control | JIM FERGUS SMITH |
| Vision Mixer | NIGEL EVANS |
| Costumes | JILL SILVERSIDE |
| Makeup | JOAN HILLS |
| Call boy | |

STUDIO SCHEDULE:

| <u>Tuesday, 25th January</u> | <u>Wednesday, 26th January</u> |
|-----------------------------------|-----------------------------------|
| Camera Reh 10.00-13.15 | Lineup/Makeup..... 09.30-10.30 |
| Lunch Break 13.15-14.15 | Camera Reh/VTR 10.30-13.00 |
| Camera Reh 14.15-19.30 | Lunch Break 13.00-14.00 |
| Tech Ops Supper 19.30-20.30 | Line up check 14.00-14.30 |
| (VTR Playback of O.B's available) | Camera Reh/VTR 14.30-19.15 |
| 18.00-19.00) | Tech clear 19.15-19.30 |
| | Tech Ops Supper 19.30-20.30 |

TECHNICAL FACILITIES:

4 Pedestals; 1 Low angle O.B.dolly; Fork Lift Truck; Up pan wedge;
3 booms; Fishpoles;
Practical Gas in Harcourt's Room;
Practical water for water tank in attic
T/C: Slide machine & caption scanner. (NO FILM)

EXTRAS: Wednesday, 26th January 1972 called for 11.30am.

- | | | | |
|-----|-------------------|------------|--|
| 1. | HOSA GOLD | 274-6328 | Cashier in Restaurant. |
| 2. | RICHARD EGAN | Agency | } Couple in Restaurant scenes (change of clothes) |
| 3. | MARY WINSLOW | 937-9443 | |
| 4. | PHILIP STEWART | 730-6656 | Customer in Restaurant |
| 5. | PAUL DRAKE | 458-4216 | } as four businessmen in the daytime Restaurant scene, and (suits) |
| 6. | MICHAEL REYNELL | 0251-43788 | |
| 7. | GEORGE BALLANTYNE | 736-4180 | |
| 8. | CLINTON MORRIS | 504-4276 | } darts team in pub (casual clothes) |
| 9. | GLEN HAYES | 0223-58749 | |
| 10. | GEORGE HOWARD | 222-2370 | |
| 11. | SALLY AVERY | 874-4448 | } Hippy-type group in pub with (change of clothes for second scene) |
| 12. | PIP | 642-8270 | |
| 13. | JAMES LYON | 485-7625 | |
| 14. | MICHAEL TORRES | 735-0104 | |
| 15. | CY WALLIS | Agency | } As customers in pub and customers in night restaurant scene. |
| 16. | CHALMERS PEDDIE | 937-1057 | |
| 17. | BRENDA ARMSTRONG | 240-3302 | |
| 18. | PETA COLLINS | 839-6461 | |
| 19. | MARY MASTERS | 672-6093 | } Two elderly lady customers in pub. |
| 20. | PEGGY BULLOCK | 674-1813 | |

LOCATION 3: Outside 39 St.James's Road, Surbiton.

ARTISTS: Callan. Lonely. Harcourt.

PROPS: Executive suitcase, white cat, keys, Lonely's taxi,
another taxi.

SHOT. CAM

INSERT 1, Scene 1A NIGHT

29. 1 (on scanner platform) /
Tracking shot
with taxi fg.,
to see Harcourt
enter house bg.

THE 2nd TAXI MOVES AWAY FROM
THE HOUSE AND MAJOR HARCOURT
GOES UP TO THE FRONT DOOR.

STOP TAPE: REMOVE CAMERA FROM SCANNER PLATFORM & PARK SCANNER

Scene 1 cont'd....

30. 1 K
CU CAT on wall

P.B.to LS
see taxi.
PAN L.with
taxi & follow
action with
Harcourt to
front doorway

A TAXI PULLS UP OUTSIDE No.39.
A MAN GETS OUT, CARRYING A SMALL
BRIEFCASE. HE IS MAJOR HARCOURT.
HE GOES THROUGH THE GATE AND UP
THE STEPS TO THE DOORWAY.

31. 2 E
MCU HARCOURT
in doorway

HE TAKES OUT A SET OF KEYS

CALLAN: Circle the block, Lonely,
then pull up on the other side
of the road

STOP TAPE:

152. 3 A Sc.2 STAIRS & LANDING. NIGHT 1. AM/P.P.1
LS Corridor

HARCOURT COMES IN THROUGH THE
Q LIGHTS ON DOOR. PEERS ALONG CORRIDOR

153. 4 H
LS Staircase
Harcourt comes
up to MS Q LIGHTS OFF
Harcourt

CLIMBS THE STAIRS.

154. 2 L (thru trap)
MCU VERA

Q LIGHTS ON VERA: Hello.

155. 4 H
a/b.

HE LOOKS AT HER, THEN TURNS
BACK AND PUTS KEY IN HIS DOOR.

TAPE RUN; CALLAN & VERA into Position. Costume continuity
from O.B.

1. 3 B SC.3. INT.HARCOURT'S BEDSITTER. NIGHT 1
MS DOORWAY BOOM C1
see Harcourt (Harcourt continuity from O.B)
enter. (carrying overnight case & briefcase)
P.B.as he (right glove off,
looks at room.
- HARCOURT ENTERS, CARRYING HIS CASES.
HE PUTS THEM DOWN. CROSSES TO THE
2. 1 A WINDOW AND DRAWS THE CURTAINS.
MS thru window
See curtains
drawn.
3. 3 B (AS HE TURNS FROM WINDOW)
a/b. HE MOVES AWAY FROM THE WINDOW TO
over cases THE ARMCHAIR, TURNS IT UPSIDE DOWN
PED UP to AND TAKES A SMALL KNIFE FROM HIS
see action POCKET.
with chair -
ZOOM IN on
knife.

----- TAPE RUN -----

EDIT IN O.B.INSERT 2 - Sc.4/

4. 3 B SC.5. INT.HARCOURT'S BEDSITTER. NIGHT 1
CU ENVELOPPE BOOM C1
P.B.as he
comes fwd,
let him almost
fill fr. then
HOLDas he moves
away, then
PUSH IN to
banknotes &
PAN UP to his
face.
- HARCOURT REMOVES A LARGE ENVELOPPE
FROM THE BASE OF THE CHAIR.
HE CROSSES TO THE SMALL TABLE,
THEN PULLS THE TABLE ACROSS UNDER
THE LIGHT, WHERE HE TAKES THE
MONEY OUT.

----- TAPE RUN -----

EDIT IN O.B.INSERT 3 - Sc.6/

LOCATION 3:

ARTISTS: Callan. Lonely.

SHOT. CAM.

INSERT 2. Scene 4. NIGHT
LONELY'S TAXI.

35. 2 P _____ / CALLAN IS USING THE R.T.

MS CALLAN
in driving
seat

CALLAN: M.C.F. calling Control.
Acknowledge... M.C.F. calling
Control. (TO LONELY)
Have you been messing about with
this again?

Lonely's face
appears from
rear of passenger
seat to
partition, to
2-S.

LONELY: Honest to Gord, Mr.Callan,
I never touched it. Hardly.

CALLAN: What's hardly?

LONELY: Welll... I thought it was
acting funny... I might just have
had a look inside to see what was
wrong.

CALLAN: One of these days, mate,
I'm going to turn a brain surgeon
loose on you for the same reason.
You've done in the circuit, haven't
you? I thought I told you -

PAUSE TO DUB ON

HUNTER V.O: Control to MCF-were
you trying to contact us? Over.

CALLAN: M.C.F. to Control. The
subject's just entered number 39
Balaclava Terrace, repeat number
39 Balaclava Terrace.

STOP TAPE:

POSITIONS a/b.

ARTISTS: Callan. Lonely. a/b.

SHOT. CAP.

INSERT 3. Scene 6. NIGHT
LONELY'S TAXI

36. 2 F / CALLAN & LONELY as Sc.4.
2-S. a/b.

CALLAN: I read you, Charlie.
Message understood. (HE PAUSES)
But I'll need back-up.

PAUSE TO DUB ON
HUNTER VO: Back-up's on the
way. Over and out.

P.B. as
Callan
gets out
HOLD 2-S.

CALLAN THINKS FOR A MOMENT THEN
OPENS THE CAB DOOR. & GETS OUT.
LONELY WINDS DOWN SIDE WINDOW.

LONELY: Off, are you?

CALLAN: Just to take a look at
the geography.

LONELY: Here - (HE LAUGHS)
I noticed one bit of geography.
There's a pub up the corner.

CALLAN: Eh...?

LONELY: Well, look at the time...
We haven't had any dinner, have I?
They'll likely do hot pies....
Go down lovely, that would.

CALLAN LOOKS AT HIM INCREDULOUSLY.
THEN QUIETLY AND WITH CHOKING RESTRAINT.

CALLAN: I'm bloody speechless.

58

On shot 36. CAM.2

INSERT 3 cont'd.....

LONELY: All right, all right -
don't say it. We're on a job,
not a picnic.

CALLAN: We're on a job, mate -
and this one's no picnic.

CALLAN WALKS O.O.FR. CAM.R.

Let Callan
Go R. and
end on
CU LONELY

LONELY: Fancy a hot pie.....

STOP TAPE

LAFARGE: And after the soup....
shashlik, I think, with rice and
asparagus tips... a decent Reisling
then -

KRISTINA: Kristina. Just that.

LAFARGE: Well, Kristina Just That.
Now that you've identified me, I
can reduce the risk of getting the
first course in my lap.

KRISTINA: We can leave when
you're ready.

LAFARGE: I'll be ready when
I've eaten. It was a long
journey. The other contractor?

Let her X shot
into R.f.g.,
TIGHTEN to
CLOSE 2-S as
she sits.

9. 2 B
MCU KRISTINA

KRISTINA: He should be in by
this time, but I haven't made
contact. His name's Harcourt /

10. 4 A
CU LAFARGE (reaction)

11. 2 B
a/b. You know him?

12. 4 A
a/b.

Brandy glass
into shot

LAFARGE: I've heard of him.
Would you care for a drink?

13. 2 B
H.A. O/S
Stepan onto
Kristina.

KRISTINA: Thank you. Slivovitz.

----- TAPE RUN -----

CAMERA 1 to Pos.A - PUB
CAMERA 2 to Pos.C - PUB
CAMERA 3 to Pos.B - HARCOURT'S ROOM
CAMERA 4 to Pos.B - PUB

BOOM B1/C2 - PUB

EDIT IN O.B. INSERTS 4 & 5/
Sc.8 to 11

INSERT 4. Sc.8

32. 2 E / CALLAN PICKS UP THE CAT, LOOKS UP
 MCU Callan & cat AT THE HOUSE, THEN LEAVES FR. R.

LOCATION 3: a/b.

ARTISTS: Meres. Callan. Lonely.

PROPS: White cat.

SHOT. CAM.

INSERT 5. Scene 9. NIGHT

37. 2 F / MERES IS SEATED IN L.H. PASSENGER
MS MERES SEAT. LONELY IS ABSENT
As door opens THE DOOR OPENS AND CALLAN GETS
PAN R. to see IN WITH THE CAT. MERES EXTENDS
Callan & cat HIS HAND TO STROKE IT. DUB:
THE CAT SNARLS & SPITS AT HIM. Cat snarl
MERES JERKS HIS HAND BACK & spit.

38. 1 L / CALLAN: They can tell, you know.
MCU MERES
sucking his
hand MERES: I'll kill the little b-

39. 2 F /
CU CAT
PAN UP to
Callan CALLAN: Don't. We're going to
heed all the luck we can get

40. 1 L / with this job. Where's Lonely? /
2-S.
Meres/Callan

MERES: It seems that the pub on
the corner has been cruelly ignored
by Egon Ronay. His discourse on
the gastronomic delights of the
saveloys and pickled onions was
beginning to bore me, so I booted
him out.

CALLAN: I'll bloody kill him -

MERES: Also the air was becoming
fetid. Does he always sweat when
he's hungry?

SHOT. Cam.

INSERT 5 cont'd.....

on Cam.1 shot 40

41. 2 F CALLAN: Any excuse is better than
Callan a/b. none. / What did Hunter tell
you?

42. 1 L /
MCU Meres

MERES: He wants Harcourt alive
and not too badly damaged. Above
all, he wants him quietly. /

43. 2 F
a/b.

CALLAN: Pity he didn't offer any
thoughts on how. /

44. 1 L
2-S.

MERES: It sounds as though you're
working up a small lather yourself.

HOLD action
as they change
seats

CALLAN: his one's dodgy. Very
dodgy. (HE MOVES TO JUMP SEAT)
(& MERES MOVES TO CALLAN'S SEAT)
There are six bell buttons on the
door of number 39 and that means
six flats inside. Harcourt could
be in any one of them.

MERES: You should have jumped
him at Heathrow.

CALLAN: And risked a shoot-out
in the arrivals lounge? Oh,
that's quietly, that is.

----- TAPE RUN -----

45. 1 L / MERES: He may not have been
MCU Meres armed. They check the passengers

46. 2 F /
MCU Callan at Heathrow.

SHOT. CAM.

on Cam.2 shot 46.

INSERT 5 cont'd....

CALLAN: They check them getting on. But until somebody hijacks an airport bus, they won't check them coming off. He'll be armed, all right. /

47. 1 L
2-S.

MERES: What's the back like?

CALLAN: Thirty foot of Garden, a wall and a lane behind it. There's a drainpipe runs up past the windows but no sign of a back door.

MERES: So it's the front door, then?

CALLAN: Lonely could pick the lock in ten seconds.

48. 2 F
MCU Callan a/b

MERES: Then what? /

CALLAN: Knock at one of the doors and ask if any of the flats are untenanted.

MERES: What if it's his door?

49. 1 L
MCU Meres

CALLAN: Five to one chance. /

50. 2 F (crabbed L.)
CENTRAL 2-S.
to see back
door in bg.
Lonely enters

MERES: I woke up this morning feeling unlucky. /

CALLAN: Yes.....

LONELY: They only had crisps....
Oh, you're back, Mr.Callan.

SHOT. CAM.

INSERT 5 cont'd...

CALLAN: Get in, sit down and
shut up. We'll be having words
later.

MERES LOOKS OFF

MERES: Callan / ... the door.

51. 1 L
MCU Meres

52. 2 F
CU CALLAN

----- TAPE RUN -----
2 CAMERA 2 repos.to Pos.

53. 2 G / (Scene 10)

LS DOORWAY
ZOOM to
MS Vera
coming out.

VERA COMES OUT OF THE HOUSE.
CLOSES THE DOOR BEHIND HER AND
SETS OFF ALONG THE STREET.

----- TAPE RUN -----

(Scene 11 - INT.TAXI a/b)

54. 2 G /
CU CALLAN

55. 1 L / MERES: What do you think?
MCU Meres

56. 2 G /
a/b.

P.B.to see
Callan exit.

CALLAN: Worth a try. Keep an
eye open. If he leaves, tail
him.

CALLAN GETS OUT.

57. 1 L
a/b.
as he looks L.
go with look to
CU Lonely,
Hold on his face.

LONELY IS CRUNCHING HIS CRISPS.
MERES LOOKS AT HIM.

MERES: Try sucking them.

STOP TAPE: CAMERA 2 to Pos. F

VERA COLLECTS A GIN & TONIC
FROM THE BAR AND MOVES TO SIT.

CALLAN: I'm sorry... I really am most sorry. Let me get you another one. (AD.LIB DIALOGUE FROM VERA DURING CALLAN'S SPEECH)

HARCOURT IS UNPACKING. HE
FINDS HE HAS AN EMPTY HIP FLASK
& NO CIGARETTES. LOOKS AT WATCH
AND STARTS TO PUT HIS COAT ON.

- 4 -

17. 4 B Sc. 14. INT. PUB. NIGHT 1. DOOM C2
MCU VERA
& drinks
- VERA: Ooh a double.
It's nice when the big spenders
18. 2 C move in./
2-S. Vera R.fg.,
Callan L.bg.
- CALLAN: I could be moving in
permanently. More or less.
The firm's got me down in London
so much now, I'm thinking of
renting a place and skinning a
bit off the hotel expenses.
I saw an agent's board up the
road a bit. Balaclava Terrace
19. 4 B I think it was./
2-S. Callan L.fg.,
Vera R.bg.
- VERA: You wouldn't want to
live round here, would you?
- CALLAN: Well yes, I mean it's
convenient.
- VERA: As a matter of fact I
live up Balaclava Terrace, number
39.
- CALLAN: Get away. Now that
would be really convenient.
- VERA: You do believe in rushing
a girl off her feet. As it
happens there are a couple of
20. 2 C vacancies at number 39/
MCU CALLAN
21. 4 B CALLAN: Two flats empty?/
a/b.

55

VERA: I wouldn't call them flats - more bedsits, really. No, wait - there's only one. The one opposite mine's been taken. Fella moved in tonight.

22. 2 C MCU CALLAN a/b. CALLAN: That's a pity. That is a pity. / Front flat, was it?

VERA: No, first floor back, why?

23. 4 B 2-S. Callan/Vera CALLAN: I was thinking. Maybe if I could take a look at your place.. you know, see if it was the sort of thing I was after. Could save me a trip to the agent's if it wasn't suitable. /

24. 2 C a/b. VERA: No need to beat about the bush Mr.Grimshaw. If you want to come back it'll cost you a fiver. /

CALLAN: Yes, well - let's see if the view's worth it, eh?

-----TAPE RUN-----
CAMERA 2 to Pos.E
CAMERA 3 to Pos.B
BOOM C Pos.1
EDIT IN Sc.15(Landing-&
O.B.INSERT 6.Sc.16

15

Sc.15. STAIRS & LANDING. NIGHT. F.P.1

156. 4 H
LS Stairway

PAN R. to
CLOSE 2-S.

CALLAN & VERA COME UP THE STAIRS.

CALLAN: Er - go anything to
drink?

VERA: Expect a lot for a
fiver, don't you?

CALLAN: No, no - I just thought,
well, look, I've got a bottle of
Scotch in my car, it's only
parked round the corner.

VERA: Suit yourself - leave
the front door on the latch.

CALLAN: I was going to.

Q LIGHTS OFF

Q LIGHTS ON

PAN L. with
Callan, then
Let him go
downstairs.

VERA GOES IN & CLOSES DOOR

CALLAN TURNS TO HARCOURT'S DOOR.

TAPE RUN:

LOCATION 3: a/b

ARTISTS: Callan. Lonely.

SHOT. CAM.

INSERT. 6. Scene 16 NIGHT

58. 2 F / LONELY IS STARTING ON HIS SIXTH
MS Lonely BAG OF CRISPS. CALLAN OPENS DOOR.
& litter
See Callan
open door -
he stands
there.

CALLAN: Where the hell's Meres?

LONELY: Well, he went after
that geyser, didn't he?

CALLAN: When was this?

TIGHTEN SHOT
as Lonely
moves R.

LONELY: About ten minutes ago.
LONELY SLIDES UP TO REAR DOOR
He comes out and Mr.Meres is
after him quick as a flash.

CALLAN: Bloody hell. No -
the flat's empty.

LONELY: I dunno.

CALLAN: Roundthe back. See if
there's a light on in the first
floor back. If there isn't,
up the drain pipe and do the
window.

LONELY: But Mr.Callan -

CALLAN: Move -

Lonely exits,
Callan returns
to see if there
is a crisp left.
None.

STOP TAPE

DE_RIG AND RETURN TO BASE.

33. 2 E

Sc.17. INT.BEDSITTER. NIGHT 1. BOOM C1

MS WINDOW
to see Lonely
break in -
as directed

LONELY BREAKS IN THRU WINDOW &
Xs TO DOOR

EDIT IN Sc.18 -Landing

34. 3 B

Sc.19 .

MS DOORWAY

ZOOM IN to
CLOSE 2-S
Callan/Lonely

LONELY OPENS THE DOOR & LETS CALLAN
IN ..

LONELY: Bleedin' thing hasn't
been open for years -

CALLAN CLOSSES DOOR & LISTENS

EDIT IN Sc.20 - Landing(Vera)

PAN THEM L.
& HOLD IN
2-S.

Q LIGHT ON

Q LIGHT OFF

Q LIGHT AS
CALLAN PUTS
ON BEDSIDE
LAMP

LONELY: Sorry about that,
Mr.Callan. But it's dead dodgy
getting in here -

CALLAN: You know the bloke
we're following?

LONELY: Yes - bowler hat -
little tache.

CALLAN: Right. If you see him
on his way back, hit the horn - twice.
Two blasts, got it?

LONELY: Could get done for that,
Mr.Callan, if there's a copper about.
Hours of darkness, you see -

CALLAN: Chance it, mate. J,ist
chance it. Mr.Meres won't be far
behind him. Tell him to ring the
bell of Number 5. Now scarper.

35. 2 F

MS WINDOW

Lonely over
sill, Callan
in to 2-S.

Not that way. /

LONELY: Not the bleedin' window
again, Mr.Callan. The brickwork's
away. I could break my neck.

CALLAN: If you like, so long
as you do it quietly.

----- TAPE RUN -----

CAMERA 1 Pos.C
CAMERA 2 Pos.F
CAMERA 3 Pos.B

BOOM C1

EDIT IN O.B.INSERTS 7 & 8

LOCATION 4: Outside George Henry's Cafe & nearby alleyway,
St. James's Road, Surbiton.

ARTISTS: Meres. Harcourt.

SHOT CAM.Posn

INSERT 7. Scene 22 & 23

NIGHT

EXT.CAFE

16. 1 F /
MS HARCOURT
thru window,
see him exit,
Meres into
L.fr.,
ZOOM to see
Harcourt go
around corner

HARCOURT IS IN THE CAFE.
HE COMES OUT, WALKS DOWN
THE STREET AND TURNS RT.
INTO ALLEYWAY. MERES
WATCHES.

STOPTAPE: CAMERA 1 repos.to 'G'

17. 1 G /
LS towards cafe,
see Meres,
come towards
cam.,
PAN HIM L.to
alley.
He stops.

MERES FOLLOWS HARCOURT
ALONG THE ROAD AND TURNS
INTO ALLEYWAY. HE STOPS.
TAKES OUT HIS GUN.

STOP TAPE: CAMERA 2 into Pos.C. CAMERA 1 P.B.to BEHIND FENCE

18. 2 C /
LS MERES

Let him come
into MCU.
PAN R.to see
him & cars,
PAN L.as he
goes L. &
let Harcourt
X frame L.to R.
behind fence,
ZOOM IN to
CU Harcourt

MERES MOVES UP THE ALLEYWAY,
PEERS THRU GAP IN FENCE INTO
CAR PARK, THEN MOVES BACK
AND STARTS TO GO FURTHER INTO
ALLEYWAY.
HARCOURT MOVES OUT FROM GAP IN
FENCE AND Xs PATH TO OPPOSITE
FENCE.

STOP TAPE: CAMERA 1 move into Pos.H

23

SHOT CAM.Posn

INSERT 7 cont'd... ALLEYWAY (Sc.23)

19. 1H _____/
2-S.
Harcourt R.fg.
Meres L.bg.
as Meres turns
PAN to TIGHT
2-S. Meres/
Harcourt & gun.

MERES TURNS BACK AND WALKS
STRAIGHT INTO HARCOURT WITH
A LUGER LEVELLED AT HIM.

MERES: Good evening, Major
Harcourt. For an awful moment
I thought I'd lost you.

STOP TAPE:

SCANNER AND CAMERAS REPOS. BACK TO CAR PARK AT FAR END
OF ST.JAMES'S ROAD AND SET UP FOR NEXT SEQUENCE

LOCATION 3

SEOT. CAM.

STOP TAPE: CAMERA 2 to Pos.F across road.

ARTISTS: Lonely. Meres. Harcourt(continuity from Monday night)

INSERT 6. Scene 24.

33. 2 F /
MCU LONELY
he finishes
his pie &
reaches into
cab for another,
ZOOM PAST HIM
to M.2-S Meres
& Harcourt.
LONELY IS EATING A MEAT PIE.
HE FINISHES IT AND REACHES INTO
L.H.SIDE OF DASHBOARD FOR ANOTHER
HE SEES MERES & HARCOURT.WALKING
ALONG THE STREET, HARCOURT A STEP
BEHIND MERES, HIS HAND IN HIS
COAT POCKET.

-----TAPE RUN-----
CAMERA 2 CRAB R.a little DISCONNECT HORN ON TAXI

34. 2 F(crabbed R) /
2-S. Lonely L.fg.,
Meres R.bg.
See men enter
house bg. &
ZOOM to end
on MCU Lonely
LONELY: Here.... Mr.M - Oh Gord
(GRABS R.T.) M.C.F.calling Control
Oh Gord...(LETS IT GO) Mr.Call.....
oh Gord....
LONELY STARTS PUMPING THE HORN. DUB on
horn.

STOP TAPE:

27

36. 2 F Sc.25. INT. HARCOURT'S REDSITTER. NIGHT 1.
MS CALLAN BOOK C1
- CALLAN IS SEARCHING HARCOURT'S
SUITCASE. SUDDENLY HE HEARS DUB:
Lonely's horn blasting! FOLLOWED Taxi horn.
BY A DOOR SHUTTING & FOOTSTEPS & door
ON THE STAIRS. HE PUTS THINGS slam &
BACK IN BAG, SWITCHES OFF LIGHT footsteps
& GOMS INTO KITCHEN.
- EDIT IN
03 shot
- LIGHT Q OFF
37. 1 C
MS CALLAN
in kitchen
38. 3 B
MS DOORWAY
see Meres &
Harcourt
enter LIGHT Q ON
39. 2 F
MCU MERES
- MERES: Mmm, some people might
like it. But it's a bit too
Design Centre for my taste.
- HARCOURT: Sit down laddie.
Now - important details. /
40. 3 B
MCU HARCOURT
- I have a gun, it has a hair
trigger and I'm on second pressure.
If I dropped dead of a heart attack
right now, the gun would still go
off. /
41. 2 F
2-S. Meres/
Harcourt
- MERES: The point is well
taken. I can only hope that
your ventricles are functioning
normally. /
42. 1 C
MCU CALLAN
- HARCOURT: Name.

43. 3B
MCU HARCOURT a/b. MERES: No names please. One can never tell where they might finish up. I'm your contact, isn't that enough? /
44. 2 F
MCU MERES HARCOURT: You're not the one I was expecting, laddie. /
45. 3 B
a/b. MERES: Last minute changes. Flexibility is the keynote of success. As I've already explained, I wasn't following you. My instructions were simply to see that no one else was. Surely that strikes you as being a sensible precaution. /
46. 2 F
2-S. Meres/
Harcourt HARCOURT: Was I followed? /
47. 1 C
MCU CALLAN MERES: No. I've had this place under observation/ (V.O) for several hours and what a frantic bore the whole thing has been.
- HARCOURT:(VO) Plausible.
48. 2 F
MCU MERES MERES:(VO) I'm a glib laddie. /
But I'm sure you can see both sincerity and honesty shining
49. 3 B
a/b. from my face. /
50. 2 F
a/b. HARCOURT: I can see fear in your eyes. /

MERES: Let me point that
automatic at your stomach for
a bit and I'll describe the view
from my side. /

51. 3 B
MCU HARCOURT a/b.

HARCOURT: How was the original
contact to be made? /

52. 2 F
2-S. Meres/
Harcourt

MERES: Well you know that as
well as I do.

HARCOURT: Don't fence with me -
just answer the question.

Q DISTANT
PHONE

53. 1 C *
MCU CALLAN a/b. *

54. 2 F *
a/b. *

55. 3 B * MERES: By - telephone,
MCU HARCOURT *

56. 2 F * HARCOURT: By telephone.
a/b. *

57. 3 B *
a/b. IT STOPS VERA (VO) Hello...hang on...KNOCKS DOOR
Mr.Harcourt, phone call for

58. 1 C you. Mr.Harcourt.../
MCU CALLAN

59. 2 F
a/b. VERA(VO) Sorry, he's not in.

MERES: Why didn't you answer it,
60. 3 B they would've confirmed -/
a/b.

- HARCOURT: No. They wouldn't have. The arrangements haven't been changed. The call came dead on time. Goodbye laddie. /
61. 1 C
MCU CALLAN a/b.
- CALLAN BANGS SAUCEPAN
62. 3 B
MCU HARCOURT a/b
- HE TURNS AS CALLAN COMES OUT
63. 2 F
2-S. Callan/
Harcourt
- ZOOM TO gun on floor. & HITS HIM. MERES KNOCKS GUN OUT OF HARCOURT'S HAND
64. 3 B
MCU HARCOURT HARCOURT GOES DOWN
65. 2 F
CU CALLAN
66. 3 B
a/b.
67. 2 F
MCU MERES
68. 3 B
2- S. Meres L.fig.
Callan R.bg. MERES: You took your time.
- CALLAN: Quite a small lather you'd worked up. /
69. 2 F
MCU MERES
- MERES: It wasn't funny David. /
70. 3 B
MCU CALLAN
- CALLAN: Anyway he told us something without being leaned on. Right Mr. Harcourt. Who phoned?
71. 2 F
MCU HARCOURT
- PAN UP to MS CALLAN

HARCOURT: I've really no idea.

ZOOM to
CLOSE 2-S
Callan/Harcourt

CALLAN Then when they call
back, we'll ask them, eh?

-----TAPE RUN-----
CAMERA 3 to Pos.K CAMERA 2 to Pos.2X

73. 3 K
MCU KRISTINA

Sc.26. INT.LOWER ATTIC. NIGHT 1. BOOM B4

KRISTINA (on phone)

Now be sure that it's the second
table on the left. I don't want
to find myself talking to a
stranger.

74. 2 X
MCU Callan
& phone

Sc.27. INT.LADING. NIGHT

CALLAN: Right, Twelve thirty.
I'll find it.

REPLACES PHONE & GOES BACK INTO
ROOM

-----TAPE RUN-----
CAMERA 3 to Pos.B. CAMERA 2 to Pos.F.

74. 3 B Sc.29. INT.HARCOURT'S BEDSIT. NIGHT 1
3-S. Meres/ Eden. 21
Callan/Harcourt

CALLAN: Right. Let's get this one back. Check the street's empty and give Lonely a wave. That's for you.

75. 2 F (AS MERES LEAVES) MERES EXITS
2-S. Callan/
Harcourt

CALLAN: What's the contract price on this one, Major?

HARCOURT: A client's business is always confidential. But the fee reflects my value.

CALLAN: That shouldn't leave much change out of a fiver. Well, the word's around that you're a bit past it. /

76. 3 B
CU HARCOURT

HARCOURT: I've been semi retired since my last job - the one I did for your firm. /

77. 2 F
CU CALLAN

Q DOORBELL TWO RINGS

78. 3 B
2-S. Callan/
Harcourt

CALLAN: On your way Major.

THEY MOVE TOWARDS THE DOOR.

----- TAPE RUN -----
EDIT IN Sc.30 - Landing
CAMERA 2 to Pos.E.

160. 3 L Sc. 30. LANDING & STAIRS

MS DOORWAY

See Callan &
Harcourt come
out WIDEN to
3-S. with
Vera

VERA: Oh, it's you. Thought
you weren't coming back - Here
what the hell's going on?

CALLAN: Nothing love, nothing.

LIGHTS OFF. Just get back inside.

TAPE RUN

161. 4 H

HARCOURT PUSHES VERA INTO CALLAN

TAPE RUN

162. 3 L

STUNT GIRL FALLS DOWN STAIRS

TAPE RUN

163. 4H

MERES & CALLAN TRY TO PUSH OPEN
HARCOURT'S DOOR.

(31)

79. 3 B Sc.31. INT.HARCOURT'S BEDSIT. BOOM C1
MS DOORWAY
See action
with Harcourt HARCOURT ENTERS, SLAMS DOOR &
PUTS SAFETY CHAIN ON DOOR. HE
DASHES TO THE WINDOW & CLIMBS THRU.
80. 2 E
MS WINDOW
See Harcourt
come thru.

----- TAPE RUN -----

EDIT IN Sc.32 - landing/
Skiff 164.

81. 2 E Sc.33. HARCOURT'S a/h
MS DOORWAY
See Meres &
Callan in
HOLD BOTH
with Meres fg. MERES: David, over by the
wall.
- CALLAN: Where? (MERES FIRES) DUB
Cat
Well done, mate... well done. wail
- PULL BACK for
gun action
then PUSH IN
to TIGHT 2-S.

T/C SLIDE
CALLAN - End of Part One.

GRAMS

FADE SOUND & VISION.

STOP TAPE:

CAMERA 3 to Pos.C.
CAMERA 4 to Pos.C.
CAMERA 2 to Pos.G.

BOOM A 2
BOOM B 2

T/C SLIDE
CALLANGRASS

82. 3 C Sc. 34. HUNTER'S OFFICE. NIGHT 1. ROOM A2/P2
CU HUNTER
P.B. to 3-S.
as he Xs
behind Callan
& Meres
HUNTER: Is it simply a sense of
embarrassment that stops you from
making excuses - or do you really
agree that there are none to be
made?
MERES: With respect, sir, it
isn't the easiest matter to take
a professional gunman and to take
him alive.
HUNTER: We had reasons for wanting
him alive.
MERES: Sir?
HUNTER: Curiosity.
CALLAN: Epitaph for a dead cat
83. 4 C Alright sir, no excuses. / I had
MCU CALLAN him and I lost him. But there
isn't much to be curious about.
Harcourt's on a contract. He was
put in to chop the Field Marshal
tomorrow. /
84. 2 G
MCU HUNTER
HUNTER: By whom? That's what we
wanted to know. Ask that question
and you'll find an embarrassment of
riches. There are the party hard-
liners who don't like this visit

/cont'd.....

85. 3 C
2-S. Meres/
Callan

HUNTER cont'd...

one little bit, at least two governments who like it even less. There's a separatist group in his own country /

CALLAN: Sir - if you'd bloody let me finish - sir, Tomorrow I have a rendezvous with Harcourt's contact.

HUNTER: Where?

CALLAN: In Novaks Restaurant.

(MERES LAUGHS) Yes I thought you might do that.

On Meres' turn
CRAB Lt. HOLDING
2-S. Callan/
Meres.

MERES: It's a joke David, it has to be. Novaks - where ageing expatriates foregather to consume national dishes and plot noisy revolution. The Special Branch take their wives along for the chicken pilaf -

PAN Lt. with
Meres & TRACK
IN to HOLD
3-S.

HUNTER: All right, Meres, all right.... I confess that the royalist faction is not one I would have taken very seriously.

MERES: The best they'll manage for the Field Marshall's visit is a mis-spelt placard. They're amateurs, sir. /

86. 2 C
MCU CALLAN

87. 3 D CALLAN: They may be amateurs,
MCU HUNTER help. /

88. 2 G HUNTER: You're right. Harcourt's
MCU MERES a factor that can't be discounted. /

89. 3 D MERES: We've given him a nasty
a/b. surprise and he'll be a bit
nervous before he shows his face
again. /

90. 4 C - HUNTER: Just the same. One of the
3-S, Hunter L.f.g. ageing expatriates might decide to
Merres/Callan Rbg. have a go himself when Harcourt
doesn't show up. /

MERES: It wouldn't be very easy
sir. I checked the Embassy. Their
security is very tight. The Field
Marshal's covered from the moment
he leaves the building until the
moment he returns.

HUNTER: Meres, even an unsuccessful
attempt could have repercussions.
This contact - he's expecting
Harcourt, of course.

CALLAN: She, sir. She. She's
expecting Harcourt - but from the
arrangements she's made, I'd guess
she's never met him.

91. 2 G HUNTER: Then I'm sure she'll find
CU CALLAN you an acceptable substitute. /

92. 3 D CALLAN: But the way Toby, can
CU MERES I borrow your British Warm? /

93. 4 C MERES: My overcoat? /
CU HUNTER

94. 2 G HUNTER: Yes, of course, you can.
CU CALLAN a/b Keep the appointment, find out
what you can and we'll quietly
dampen the whole thing down. /

95. 4 C CALLAN: Yes. She may not have
CU HUNTER met Harcourt, but it's possible
she knows something about him. /

96. 2 G HUNTER: What we have is in
CU CALLAN a/b the file. /

97. 3 D CALLAN: Yes, I've seen it.
MCU HUNTER Major Warren Harcourt. Struth
I don't know what British officers
are coming to. /

CRAB R. with
his move &
PAN Lt. to
HOLD 3-S.
Hunter fg,
Meres/Callan
bg. (Pos. 3C)

HUNTER: Callan, your class
consciousness is showing. (RISES)
Although much the same question
was asked at his court martial.
You'll have noted his army rating.

CALLAN: Marksman.

MERES: How did he do out of uniform?

98. 2 G HUNTER: Six known hits and half
CU CALLAN as many probables. /

CALLAN: Including one for us?

HUNTER: That has been a matter for speculation.

99. 4 C CALLAN: Well I want to know, sir.
MCU HUNTER There's only a brief reference to it in the file, and the subject might just come up. /

100. 2 G HUNTER: Very well.. our resources
2-S. Meres/ were stretched at the time. /
Callan Meres in Washington. You in

101. 4 C hospital. / We gave Harcourt
MCU HUNTER a contract for the Genoa job.

102. 2 G
CU CALLAN

103. 4 C CALLAN: You hired a freelance
a/b. to hit Bellini? /

104. 3 C HUNTER: The Major has that notch
CU MERES on his gun butt. /

MERES: Well, well - every day we learn something new.

STOP TAPE:

CAMERA 3 to Pos.E.

CAMERA 2 to standby for Pos.H when 3 moves to F

CAMERA 4 to Pos.D.

BOOMS B3 and A3

105. 3 E Sc. 35. INT. RESTAURANT. DAY 2. EGGS B3/A3
CU COFFEE CUP
go with it to
hands,
PAN UP to
face obscured
by case,
CRAB R. to
2-S. Callan/
Kristina
(Pos. 3F)
(2 INTO POS)
- CALLAN: Thank you. The bill.
You are....
- KRISTINA: Kristina. And you are....
not quite what I expected.
- CALLAN: You're not quite what
I expected. I did have a slight
military moustache but I shaved
it off.
- KRISTINA: That wasn't quite what
I meant... shall we go?
- CALLAN: Depends on where we're
going to.
- KRISTINA: You'll know when we get
there. /
106. 2 H
MCU CALLAN
- CALLAN: I'll know now or I'm on
the next plane out. /
107. 3 F
MCU KRISTINA
- KRISTINA: You've been paid to do
a job, Major /
108. 2 H
a/b.
- CALLAN: I'm not happy about the
details. /
109. 3 F
a/b.
- KRISTINA: You haven't had any. /
110. 2 H
a/b.

111. 3 F
2-S. Kristina/
Callan

CALLAN: That's why I'm not
happy. / Ever been involved
in this sort of thing before?

KRISTINA: No.

CALLAN: Then let me give you a
few pointers. The marksman has
to be satisfied with certain
requirements. One, that the
field of fire is clear and
unobstructed.

KRISTINA: It is.

CALLAN: Two, that the range is
reasonable.

KRISTINA: Less than six hundred
yards.

Let Stepan enter
shot, PAN UP to
Stepan's face

112. 2 H
MCU CALLAN a/b.

CALLAN: Three, that there's a
clean exit once the job's been
done. /

113. 3 F
MCU KRISTINA

KRISTINA: Two minutes to clear
the building, another five to
clear the district. /

114. 2 H
2-S. Callan/
Jristina

CALLAN: What building and which
district?

KRISTINA: Major, it was understood
that you would be told no more
than we required you to know at
any given point. If you are

/cont'd.....

KRISTINA cont'd....

having second thoughts about
the contract, get up and leave
now. (SHE LOOKS IN COMPACT
AND REACTS)

ZOOM IN to
her face

115. 3 F
MCU MERES

116. 2 H
2-S. a/b.

KRISTINA: Well...?

Let them leave
fr. R.

CALLAN: The contract stands.

117. 4D
2-S. Callan/
Kristina

HOLD ACTION

& PAN Callan
up stairs,
HOLDING Kristina
fg.

PAN Kristina L.
to Stepan,
HOLD CLOSE 2-S.

KRISTINA: Good. When you leave
here, which you are about to do
now, turn left that first left.
About twenty yards along the
street you will see a four door
saloon, number JMP.524K. I'll
settle the bill. Get in beside
the driver. He's expecting you.
I'll be with you shortly.

CALLAN EXITS. KRISTINA
TALKS TO STEPAN.

----- TAPE RUN -----

CLEAR KRISTINA

EDIT IN O.B. INSERT 9 Sc.36

LOCATION: St-James Road at the junction with Maple Road. (LOC.1)

ARTISTS: Lafarge. Callan.

SHOT CAM.Posn

INSERT. 9. (Scene 36)

| | | |
|----|--|---|
| 1. | <u>1A (on proper dolly) /</u> LS over bonnet of car to see far corner of street. Callan enters fr. Xs round front of car to obscure picture - he opens door - gets in, PUSH IN to 2-S. with Lafarge | CALLAN HAS JUST COME OUT OF THE RESTAURANT AND IS CARRYING HIS EXECUTIVE BRIEFCASE. HE Xs TO CAR. |
|----|--|---|

LAFARGE: Where is she?

CALLAN: In a minute.

118. 2 F
MS MERES

Sc.37. INT.RESTAURANT. DAY 2 BOOK B3

PAN R.with him
to LS set &
GO WITH HIM

MERES: Waiter.

STEPAN: Your bill, sir - I
haven't made it up yet -

MERES: On the table, there's
enough to cover it.

STEPAN: I'll just get your
change, sir -

MERES: No. Get my coat - where
is it?

STEPAN: Ah yes, you had a coat
sir. Now where did I put it.

119. 4 D
MS MERES

MERES: Get out of my way!

PAN HIM UP
stairs.

STOP TAPE:

CAMERA 4 to Pos.E.
CAMERA 3 to Pos.C

HUNTER'S OFFICE.

EDIT IN O.B.Insert 10
Sc.38-44 &
Sc.45 ATTIC

BOOK A4

LOCATION: 1 - a/b

ARTISTS: Lafarge. Callan. Kristina. Lonely. Meros.

DAY

SHOT. CAM.Pos'n

INSERT 10. (Scene 38) (CAR & TAXI)

2. 1B
MS front
of car,
see Kristina
into L.fr. as
she gets into
back of car.

KRISTINA: Drive!

STOP TAPE: REPOS.CAM.1 to Pos.C

3. 1C
MS back of
car as it
drives off
L.to R. -
see Meros
run into
shot on corner-
PAN HIM L.to
taxi.

MERES HAS FOLLOWED KRISTINA
OUT OF THE RESTAURANT.
HE SHOULD HAVE HIS COAT UNEBUTTONED
OR BE CARRYING IT.

HE SEES THE CAR DRIVE OFF

RUNS ACROSS TO LONELY'S WAITING
TAXI AND GETS IN.

4. 2A
2-S. Lonely/
Meros.

MERES: Callan -

LONELY: He just got in that car -

MERES: After it.

Let taxi leave
fr.R.

THE TAXI MOVES OFF.

STOP TAPE: REPOSITION TO NORTH ROAD

LOCATION: Travelling shots around Surbiton, on low loader

ARTISTS: Callan, Lafarge, Kristina. (all continuity from)
Lonely's taxi (Curly driving) (Monday)

SHOT. CAM. INSERT 10. INT. CAR. (travelling) Scene 31
(1 on Lt. 2 on Rt)

23. 2 / KRISTINA IS ANXIOUSLY WATCHING
2-S. Callan THROUGH THE BACK WINDOW. TAXI
& Kristina b/g.

KRISTINA: That taxi is following
us.

CALLAN: Who is he?

KRISTINA: British Security.
His name's Meres.

CALLAN: How do you know?

KRISTINA: I saw him.. at the -
Never mind. I know and that's
enough. /

24. 1
GROUP SHOT

LAFARGE: Let's make sure.

HE SPINS THE WHEEL:

(& turns into one-way street)

STOP TAPE:

LOCATION 3: Junction of North Road & St.James's Road, outside hospital.

ARTISTS: Callan. Lafarge. Kristina. Nerea .(Curly driving taxi)
Duplicate taxi & Saloon car

SHOT CAM.Posn

INSERT 10 cent'd... Scene 40

15. 2 B _____/
CU 'No entry'
sign
PULL BACK
to see car
go up street,
other car
sweeps from
other direction,
taxi follows. ~

THE SALOON CAR TURNS FAST
PAST THE ONE WAY SIGN, NARROWLY
AVOIDING A CAR COMING DOWN THE
STREET IN THE OPPOSITE DIRECTION,
LONELY'S TAXI FOLLOWS.

STOP TAPE:

REPOS.SCANNER TO CINEMA CAR PARK AT TOP OF ST.JAMES'S ROAD,
CAMERAS SET UP OUTSIDE CAFE & IN ALLEYWAY.

SET UP FOR NIGHT SHOOTING

SHOT CAM

INSERT 10 cont'd....

Scene 41

25. 1 _____
 2-S.
 Lafarge/Callan

LAFARGE: Still there.
(HE WINDS DOWN DRIVING WINDOW)(?)
You're armed Major?

CALLAN: Yes....

LAFARGE: Then let's see how
good you are. I'll pull up
around the corner

CALLAN: The taxi driver has
the number of this car.

LAFARGE: They'll both have
to go. You take Meres, I'll
take the driver.

STOP TAPE

LOCATION 2: North Road, Surbiton

ARTISTS: Callan. Lafarge. Kristina. Meres. Lonely - all a/b.
(Curly to drive taxi)
Guns for Meres, Callan, Lafarge

SHOT. CAM.Posn

INSERT 10. Scene 42. (CAR & TAXI)

5. 1 D
LS Roadway
See car
come round
& PULL UP,
see taxi
behind &
stop

THE SALOON CAR WITH CALLAN,
LAFARGE & KRISTINA, SCREECHES
ROUND THE CORNER, PULLS UP
SUDDENLY. LONELY'S TAXI COMES
SCREECHING ROUND BEHIND AND
STOPS SHARPLY AS IT NEARLY GOES
INTO THE CAR.

STOP TAPE: LONELY GETS INTO THE TAXI, CURLY GETS OUT

6. 1 D
WS the car & taxi a/b
but CLOSER

STOP TAPE

7. 1 D
CU LONELY reac

LONELY REACTS AS LAFARGE
POINTS HIS GUN AT HIM.

STOP TAPE

8. 1 D
CU Taxi windscreen
see it shatter
(2 bullets)
& poss.side windows.

STOP TAPE: CAMERA MOVE TO POS.E

9. 1 E
2-S. Callan/Lafarge

LAFARGE BRINGS HIS GUN TO BEAR
(ON LONELY) CALLAN LEANS ACROSS
PUSHING LAFARGE ASIDE & DEFLECTING
HIS AIM AS HE FIRES. CALAN FIRES
TWICE

STOP TAPE

INSERT 10 cont'd...

10. 1 E / CALLAN EMPTIES HIS GUN
MS CALLAN (into the tyres)
firing(into tyres)

STOP TAPE

11. 1 E / LAPARGE, FURIOUS, JERKS
WS THE GEAR LEVER AND THE
SALOON RACES OFF.

STOP TAPE

12. 1 E / TYRE SCREECHING TO A HALT(taxi)
CU tyre as
it stops suddenly

STOP TAPE

13. 1 E /
CU tyre bursting (1st one)
CU tyre bursting (2nd one)

STOP TAPE

14. 1 (E) / Scene 43.
MS Window
see Meres'
face.
He steps o.o.
taxi, putting
Looks to L. to
where car has
gone,
Lonely appears
at passenger
window R.fr.

Meres looks down
- MERES GETS OUT OF THE TAXI,
PUTTING HIS GUN AWAY AND
LOOKING AFTER THE CAR L.fr.

Lonely LEANS ACROSS TO THE
PASSENGER WINDOW

LONELY: Mr.Callan... He-
he tried to knock me off!!

MERES: No...he saved
your life.

STOP TAPE: REPOS.TO LOCATION 3 - CAMERA 2 Pos.B

517

SHOT. CAM.

INSERT 10 cont'd.....

Scene 44

26. 1 _____ / CALLAN IS CHECKING HIS GUN
 3-S. Lafarge/
 Callan/Kristina LAFARGE GLARES AT HIM.

LAFARGE: That was good, was it?
 You call that good?

CALLAN: I stopped them,
 didn't I?

LAFARGE: I said kill them!

CALLAN: But you aren't giving
 the orders, son. And I'm only
 being paid for one hit - not three.

CALLAN LOOKS DOWN

27. EDIT IN: / THE SPENT SHELL CASES IN HIS HAND.
 HE PULLS THE TRIGGER OF HIS GUN AND
 THE HAMMER CLICKS ON THE EMPTY
 MAGAZINE.

28. CU CALLAN

STOP TAPE: RETURN TO ST.JAMES ROAD CAR PARK & REMOVE CAMERAS.
 SET UP FOR CUTAWAY SHOT

27. CUTAWAY SHOT / ROCK CAR TO GIVE IMPRESSION OF
 CU empty shells MOVEMENT.
 & gun in Callan's
 hands.

STOP TAPE: STRIKE LOW LOADER AND SALOON CAR

SET UP FOR NIGHT SHOOTING. & MOUNT PLATFORM ON
BACK OF SCANNER FOR TRACKING SHOT

165. 2 N Sc.45. INT, ATTIC. DAY. F/P 2.3.4.
MS TRAP DOOR
See Callan thru
PAN UP & P.B.
to see Lafarge
R.bg.
166. 1 F
2-S. Lafarge R.fg.
Callan L.bg. LAFARGE: A safari rifle Major -
it should appeal to your sporting
instincts. 303 - Parker Hale scope.
- Let Kristina
into shot.
HOLD HER into
CLOSE 2-S.
with Callan
PAN HIM to
window. CALLAN: A fair piece of
mechanism.
- / EDIT IN POV
O.B.INSERT /
167. 4 J
3-S. Callan/
Kristina/Lafarge CALLAN: The Embassy?
- KRISTINA: The back of the Embassy.
- CALLAN: Uh, huh... Well, let me
tell you that if you've got any
ideas about making the hit while
the Field Marshall's strolling in
his back garden - forget it. The
angle of fire's all wrong -
you'd send the bullet right through
the side roof. /
168. 1 F
MCU LAFARGE LAFARGE:
169. 4 J
MCU CALLAN Now why didn't we think of that?

170. 1 F
2-S. Callan/
Kristina

CALLAN: Oh, I dunno - but I'd say you were the type who didn't think much about anything. /

KRISTINA: The rifle was sighted on a window. The shot will be made through it.

CALLAN: What's he going to do? Stand on the sill and review the petunias?

KRISTINA: He will be walking past the window when you fire.

CALLAN: You're joking, aren't you? I mean, that was meant to be funny, wasn't it? Do you know how long he'd be in view?

171. 4 J
LS SET
Let Callan
come fwd.

KRISTINA: One point five seconds. That is the average over ten timings taken at normal walking speed. /

CALLAN: Oh, very thorough groundwork. I'm most impressed. Most impressed. One and a half bloody seconds to identify, line-up and fire!

172. 2 N
MCU CALLAN

LAFARGE: I don't see the problem. Aren't you good enough, Harcourt. /

173. 4 J
MCU KRISTINA

CALLAN: Nobody's good enough.
I mean, think about it. I sit
here, squinting through the sight
on the off-chance that he shows up./

174. 2 N
MCU CALLAN a/b.

KRISTINA: You'll have almost two
minutes warning, Major. Does
that make a difference?/

Let Kristina
enter from R.
to 2-S.

CALLAN: It could.

KRISTINA: That window is in a
corridor connecting two rooms.
When he leaves one to go to the
other, this will ring three times.
No more. Three times.

CALLAN: Someone on the inside?

KRISTINA: Obviously.

175. 1 F
LS SET

Let Callan
come fwd.
TIGHTEN to
CLOSE 2-S.
as she comes
to Callan

CALLAN: All right, it's
possible /- not ideal, but
possible. The range isn't bad.
The gun's good enough. Visibility's
something to worry about. It has
to be a first time hit, you know.

KRISTINA: I know. There would be
no second chance. So you'll only
need one of these./

176. 2 N
MCU LAFARGE

LAFARGE: It's a tungsten-tipped
armour piercer. It won't mushroom
when it hits the glass./

177. 4 J
LS SET

CALLAN: I said it was possible.
I'm not saying any more than that.

LAFARGE: You seem to be saying a
lot of things that add up to a
lack of confidence. /

178. 1 F
MCU CALLAN

(4 REPOS.TO 'K')

CALLAN: Look. I'm a specialist
and I like a job to be set up
properly. There's a lot to be
thought about. / When will be
be using the corridor?

179. 2
2-S. Callan/
Kristina

KRISTINA: It could be any time.

CALLAN: Anytime? He'll be here
for three days. Am I supposed to
stay awake for seventy-two hours?
I've got to sleep some time.
With two minutes warning and one
point five seconds to make the hit,
I'll have to be pretty wide awake.

KRISTINA: Of course - but you can
surely manage that for four hours
at a stretch.

180. 4 K
MCU LAFARGE

CALLAN: Four hours? /

LAFARGE: We each take a four
hour spell on the gun. /

181. 1 F
MCU CALLAN a/b.

182. 4 K
a/b. CALLAN: You? /

183. 1 F LAFARGE: I'm a specialist, too.
MCU CALLAN a/b.

184. 2 N CALLAN: I work solo.
2-S. Callan/
Kristina a/b

KRISTINA: You agreed to the arrangement
when you accepted the contract and
it's too late for second thoughts
now.

185. 4 K CALLAN: I didn't agree to work
2-S. Callan/
Lafarge with a - a boy. Who is he? /

186. 1 F LAFARGE: Do you know everyone in
a/b. our line of business? /

187. 2 N CALLAN: By name or reputation.
TIGHT 2-S. Since you don't have a name, I'm
Callan/Lafarge not taking the other for granted. /

(1 REPOS.TO 'G')

LAFARGE: I do have the advantage
of knowing who you are - for what
it's worth. My name is Lafarge.
Etienne Lafarge. Does that mean
anything to you.

CALLAN: Should it?

LAFARGE: I thought it might.

PULL BACK to
see Callan
start to
leave

CALLAN: Never heard of you.

HE TURNS TO GO DOWN TRAP.

KRISTINA: You've forgotten
something, haven't you?

CALLAN: Have I?

KRISTINA: You weren't paid a thousand pounds just to say hello and goodbye.

CALLAN: I'll return it, of course.

LAFARGE: I can read your mind, Major, as far as your gun is concerned, I didn't count the shots you fired at the taxi, but I'm willing to bet that it's empty./

188. 1 C
CU Hand &
gun

189. 4 K
CU CALLAN

190. 2 N
2-S. a/b.
Let Callan
go away to
end on 3-S.

CALLAN: My wallet isn't and I like it that way. Who takes the first shift.

LAFARGE: Call.

STOP TAPE: REPOS. ARTISTS & PROPS.
CAMERA 4 to Pos.J.

120. 4 E Sc.46. INT.HUNTER'S OFFICE. DAY.2. DOOR 14
CU HUNTER
at wall
- HUNTER: Did you get a good look
at the other driver?
- P.B. to
2-S.with
Meres
- MERES: Not a good look, no.
- HUNTER: We've traced the car.
It was hired from a firm in the
West End. Under the name of
Josep Novaks. First the restaurant,
now the car.... he hasn't taken
much trouble to cover his tracks.
- MERES: Why don't we just pick
him up and ask him some questions.
121. 3 C HUNTER: We can't. He's disappeared.
CU MERES
- MERES: Wise man. First Harcourt,
then Novaks. All we've got to go
on till we find them is that tatty
bird in the flat - until
122. 4 E Callan contacts us.
CU HUNTER
- HUNTER: You - if he can. They've
hired a marksman to make a hit -
they may stand over him until he's
done it.
123. 3 C
MCU MERES
- MERES: If the worst comes to the
worst - he can always miss.

----- TAPE RUN -----

EDIT IN Sc.47 - Attic

191. 4 J Sc.47. INT.ATTIC. DAY. F.P. 2-3-4
IS SET
Lafarge L.fg.,
Callan R.bg.

LAFARGE: Time to change over.

As Callan comes
fwd. PUSH IN to
TIGHT 2-S.with
Kristina

CALLAN: Keen, aren't you?

(HE Xo XO KRISTINA)

Where do we go from here?

192. 2 N
MCU KRISTINA

KRISTINA: By car, to a safe house.

You'll wait there until you're
contacted. A private plane has
been hired to fly you to France.

193. 4 J
3-S.

After that you're on your own. /

194. 2 N
CU CALLAN

CALLAN: Just in case something
goes wrong with the schedule /

195. 1 G
CU LAFARGE

Have you any reloads? /

196. 2 N
a/b.

LAFARGE: Thirty eights? /

197. 1 G
a/b.

CALLAN: Oh-huh. /

198. 2 N
a/b.

LAFARGE: Wrong calibre. /

CALLAN: Then I hope nothing
goes wrong.

STOP TAPE:

CAMERA 4 to J
CAMERA 2 to P

124. 1 D Sc.48. INT. PUB. LUNCHTIME. BOOM C3
CU GLASS
another glass VERA SITS SIPPING HER GIN.
comes in, ANOTHER GLASS IS PUT IN FRONT
ZOOM BACK to OF HER. SHE LOOKS UP TO SEE
MCU Vera - HARCOURT.
PAN UP to
MCU Harcourt.

T/C SLIDE GRAMS
CALLAN - End of Part Two

FADE SOUND & VISION

| | | |
|-------------------|--------------------|------------|
| <u>STOP TAPE:</u> | CAMERA 2 to Pos.K. | BOOM C3/B1 |
| | CAMERA 4 to Pos.G. | |
| | CAMERA 3 to Pos.G. | |

T/C SLIDE
CALLAN - Part Three

GRAMS
Theme

126. 2 K Sc.49. INT.PUB. LUNCHTIME. BOOMC3/B1
2-S. Vera/
Harcourt

VERA: Look mister, I don't want to get mixed up in anything. I don't know what they did after you - left. They rummaged around for a bit, 'cos I could hear them, but that was all I heard because they stuck me in my own room, after you pushed me down the stairs, and told me to keep my mouth shut. /

127. 1 D
MCU HARCOURT

HARCOURT: Now you are going to open it. (HANDS HER MONEY) The acid can be very nasty. Now tell me about the phone call last night. /

128. 2 K
MCU VERA

VERA: Not much to tell. She just asked if you were in. /

129. 1 D
CU HARCOURT

HARCOURT: She?

VERA: Yes - the girl that took the flat / - your flat. I recognised the voice with her being foreign. /

131. 1 D
MCU HARCOURT

132. 2 K HARCOURT: You know her?
2-S. Vera/
Harcourt

141. 1 D CU HARCOURT a/b. VERA: I've only spoken to her
once. About a week ago. She knocked
at the door and said she was moving in
opposite. Said she was just going
out for a bit and asked if I'd take
a message if a Mr. Novaks phoned -/

HARCOURT: Novaks?

142. 2 K MCU VERA a/b. VERA: That's right.
I remember the name.

HARCOURT: Did he phone?

VERA: About half an hour later.
He left a number for her to call
back. But I haven't seen her
from that day to this.

HARCOURT: What was the number?

143. 1 D a/b. VERA: I can't remember off
hand. /
144. 2 K a/b. I mean, it was a week ago.
But I wrote it down. I'll
145. 1 D a/b. have it somewhere. /

P.B. to 2-S.
with Vera.

HARCOURT: I'm very pleased with
you, Vera. Now here's what you
do next.

----- TAPE RUN -----

EDIT IN Sc.50 Attic &
Sc.51 Landing

199. 4 K Sc. 50. INT. ATTIC. DAY. F/P. 2, 3, 4.
LS SET
 Callan R.f.g.,
 Lafarge L.bg.
 CALLAN IS LYING DOWN. LAFARGE IS
 POLISHING THE GUN
CALLAN: You enjoy your work,
 don't you?
LAFARGE: It comes easy.
200. 1 G CALLAN: Good, good. There's
MCU LAFARGE always room for fresh talent. /
201. 2 P LAFARGE: Don't patronise me
MCU CALLAN Harcourt. Talent I have, but
after ten years it's hardly
fresh. /
202. 4 K CALLAN: Ten years ... Nineteen
a/b. sixty two. That would make you
just about the youngest gun in
the O.A.S. /
203. 1 G LAFARGE: Good guessing. The
a/b. youngest in Oran. / I fired my
first shot on my fifteenth
birthday. My first shot and my
204. 2 P last miss. /
a/b.
205. 4 K CALLAN: That must make you very
a/b. proud son. Now that's quite a
record. Surprising that I've
never heard your name before. /
206. 2 P LAFARGE: The man who taught me
a/b. not to miss also taught me not to
boast about hits. /

207. 1 C CALLAN: You had a partner?
BCU LAFARGE

208. 2 P LAFARGE: He died.
MCU CALLAN a/b.

Let him rise. CALLAN: Don't we all.

TAPE RUN: CAMERA 1 to Pos.F.

209. 1 F CALLAN: I've been thinking about
2-S. Lafarge R.fg., this. There's something to be
Callan L.bg said for a double act. There is
definitely something to be said
for it. A partnership eases the
strain, rationalises the work load,
improves the bargaining position.

ZOOM BACK with
Callan to
CLOSE 2-S.
CRABBING L.

LAFARGE: You're boring me.

CALLAN: You know what I'm being
paid for this job?

LAFARGE: About twice what you're
worth. Harcourt, Don't pursue the
partnership idea any further.
You're croulant. Over the hill.
Old and tired, Washed up. You
have nothing to offer.

CALLAN: I'm offering you the one
thing you don't have.

LAFARGE: What?

CALLAN: Judgement. Now, that
man in the taxi - Meres - you'd
have killed him, wouldn't you?

CALLAN: Judgement. You're a professional gun - a technician - hitting a target. A lot of people might try to stop you doing it, but once you've done it - no hard feelings. Son, you almost put it on a personal basis. /

210. 2 P
MCU LAFARGE

LAFARGE: How? /

211. 1 F
MCU CALLAN

CALLAN: This man Meres who was following in that taxi - what do you think he is?

P.B. with
Callan to
2-S. &
CRAB L. to
HOLD same

LAFARGE: Security of some kind.

CALLAN: S.I.S. - one our outfits, When I say I - I am still British. Ever dealt with them?

LAFARGE: Have you?

CALLAN: We've had business dealings. And I'll tell you something. They don't like losing personnel. They take it very badly. They take it very badly. They take it personally. Ever hear of Guiseppe Bellini?

NB: Delete Callan's last speech on P.48 & continuation of speech on P.50.

CALLAN cont'd....

very badly. They take it
personally. Ever hear of
Guiseppe Bellini?

TAPE RUN: CAMERA 1 change shot

216. 1 F / LAFARGE: He worked out of
CU LAFARGE Genoa.
217. 2 /
MCU CALLAN

CALLAN: Worked. Past tense.
They lost one of their men to
Bellini, so they put a price on
him. The hit was made at 20
yards with a Smith and Wesson. /

218. 1 F
a/b.
LAFARGE: I'd heard. You said
219. 2 P you'd / had dealings with the
2-S. Callan/ S.I.S.
Lafarge

CALLAN: In this business, dog
eats dog if the price is right.

PUSH IN to
CU Lafarge's
gun & hand.

LAFARGE: Yes, I'd heard that,
too.

KRISTINA (VQ) Will someone help
me with this box.

Let gun exit.

220. 4 K / LAFARGE: Food.
MS HOLE
Let her come thru
221. 2 P /
BCU CALLAN
LAFARGE Xs TO HELP KRISTINA.

STOP TAPE: CAMERA 2 to Pos.M

222. 2 M
MCU VERA

Sc.51. STAIRS & LANDING

VERA: Hello George - Vera here.
That gentleman I was with, could
I speak to him? Hello this is
Vera. Yes, I found it - had to
turn the place upside down, but
I found it.

----- TAPE RUN -----

146. 3 G
LS BAR
ZOOM IN to
Harcourt

Sc.52 INT. PUB

HARCOURT: Never mind that - just
give me the number. Yes - got it.
Now you're sure about the name?

----- TAPE RUN -----

223. 2 M
MCU VERA

Sc.53: STAIRS & LANDING

TIGHTEN to
2-S1 Meres/Vera

VERA: Yes- two actually - I
wrote them down - Kristina to
phone Novaks.....

224. 4 J Sc.54. INT. ATTIC. DAY. F/P.2.3.4.
LS SET
Lafare L.f.g., LAFARGE IS LYING ON THE BED.
Kris/Callan R.bg. KRISTINA & CALLAN ARE SEATED
ON BOXES EATING.
- CALLAN: It was good, very good.
She'll make a good wife, that one.
- KRISTINA: Thank you, Major.
- CALLAN: Once you've cured
your kleptomania.
- KRISTINA: What?
- CALLAN: Well, pinching things
from restaurants. That's not nice,
is it? I mean, the odd ashtray -
who cares? But half a dinner
service? /
225. 2 N
MCU LAFARGE
226. 4 J LAFARGE: Novacks. /
MCU CALLAN
- CALLAN: Mr.Novaks to you. The
hired help should show respect.
Even when they don't know who's
hiring. /
227. 2 N
a/b.
- LAFARGE: The contract was arranged
through an intermediary. I didn't
know because I didn't ask, because
I didn't care. /
228. 4 J
2-S. Kristina/
Callan
- KRISTINA: But you knew, Major.

CALLAN: I've lived longer
so I know more. Your Mr. Novaks
was making small headlines a few
years back with his opposition to
the regime. Romantic bloody
amateurs.

KRISTINA: Your contempt doesn't
extend to our money.

CALLAN: That's all I'm here for.
Though I can't see what's in it
for an intelligent lady like you.

KRISTINA: You assume that all
human actions are motivated by
greed. /

229. 2 N CALLAN: And what sacred principle
MCU KRISTINA is this in aid of? /

230. 4 J KRISTINA: Freedom. Or is that too
2-S. Callan/ high minded for you? /
Kristina

231. 2 N CALLAN: Simple-minded. If you
a/b. think your lot will take over
once the Field Marshall's out of
the way. /

232. 4 J KRISTINA: Now, you're being
a/b. naive. This is the first step.
Things have got to get worse before
they get better. The elements who
will take over are more orthodox,
more doctrinaire, more repressive. /

HOLD Callan's
rise.
233. 1 G
CU KRISTINA

CALLAN: Trouble the waters
before you start fishing. Callous
little bitch aren't you? /

234. 4 J
2-S. a/b.

KRISTINA: That - from you? /

CALLAN: Wes, but it's my thing,
isn't it?

KRISTINA: You must be a very empty
man.

CALLAN: Maybe. Your finger man
across in the embassy. Is he one
of the faithful?

KRISTINA: That's no concern of yours.

235. 1 G
MCU KRISTINA

CALLAN: I just wondered about his
reliability. /

236. 2 P
MCU CALLAN

KRISTINA: He's on the kitchen staff -
and he's reliable. /

CALLAN: The kitchen... what a
bloody outfit. The leader runs
a restaurant, the fingerman works
in the kitchen ... what does it take
to get into your revolution - a
degree in domestic science?

----- TAPE RUN -----
CAMERA 2 change shot

237. 2 P / KRISTINA: It takes faith, Major.
MS TRAP No more than that;
Kristina in
MCU SHE COLLECTS PLATES & EXITS.
- PAN UP to
Lafarge as
she exits.
- LAFARGE: That was careless.
The plates, I mean. Once the
shot's been fired, this place will
be swarming with policemen. They
could have traced back -
- then ZOOM BACK
to 2-S. with
Callan
- CALLAN: Very careless. You
didn't notice the name on your
plate?
- LAFARGE: I expect I would have.
- Q PHONE ** CALLAN: I expect so. **
- Let Lafarge
exit R.
238. 1 F (AS PHONE STOPS)
2-S. Lafarge R.fg. LAFARGE: Six times... three only,
Callan L.bg. she said.
239. 2 P
MS CALLAN
PUSH IN to
CU CALLAN: I'll check if she's
answered it downstairs.
240. 1 F HE PICKS UP PHONE & LISTENS /
a/b.
241. 2 P LAFARGE: It's rude to eavesdrop.
a/b.
- CALLAN: Yes, you'll hear nothing
good of yourself. /
242. 1 F
a/b.
HOLD ACTION CALLAN TRIES TO TAKE LAFARGE'S GUN
BUT LAFARGE KNOCKS IT ACROSS THE ROOM.
243. 2 P
MS SET, Bed L.bg., THEY FALL ONTO BED, TH' GUN IS THROWN
SEE ACTION THROUGH THE TRAP, CALLAN xs TO TRAP
Let Callan to
MCU at trap, see KRISTINA: Be very still, or you are dead.
Kristina into fg.
- STOP:

146. 3 G Sc.52. INT. PUB. LUNCHTIME BOOM 14
LS bar counter
ZOOM IN to
CU Harcourt
HARCOURT: Never mind that - just
give me the number. Yes - got
it. Now, you're sure about the
name?

----- TAPE RUN -----
CAMERA 3 to Pos.H.
CAMERA 1 to Pos.E.
EDIT IN Sc.53 Landing
& Sc.54 Attic

147. 3 H Sc.55. VERA'S BEDSITTER. DAY. BOOM 14
CU Vera
P.B.to
O/S Meres
VERA: I don't know any more
than I've told you mister.
MERES: But he wasn't there, was
he?
VERA: He was when I spoke to
him. He was in the pub... I've
told you everything. /
148. 1 E
MCU MERES
PAN to Vera
& GO IN CLOSE
MERES: You're wasting my time.
Now I'm going to hit you again -
this time with equal accuracy,
but a little more force -
VERA: Don't, please don't.

Q PHONE RINGING

----- TAPE RUN -----

149. 4 F
2/2 CT HUNTER
on phone

Sc. 56. HUNTER'S OFFICE. DAY. ROOM 14

HUNTER: We've traced that number --
the address is flat six, Denhigh
Court.... It's a cough and a spit
away from the embassy.

----- TAPE RUN -----

EDIT IN Mares on Phone 56

150. 4 F
a/b.

HUNTER: Yes, right away. I'm
arranging for back up, but it'll
be at least half an hour before
I can move in with force.

STOP TAPE

CAMERAS 1-2 & 4 GO UPSTAIRS.

EDIT ON Sc. 58 - Attic &
Sc. 59 O.B. INSERT 12

244. 2 M Sc. 56(57) . STAIRS & LANDING. I/T.1 END
MCU MERES

MERES: Hello.... no sir. I
think I've got out of her all we
can get.

STOP TAPE: CAMERA 2 to Pos.N

245. 2 F Sc. 58. INT. ATTIC. NIGHT. 7/7.2.7.
CU THUGS
tied to pipe.
ZOOM BACK to
see Callan,
P.B. & GRAB L.
to see Lafarge
R.bg.

CALLAN: It's no problem, mate.
It's no problem at all. You
just untie me and we walk out of
here together.

LAFARGE: It's even less of a
problem than that. I leave you
tied and walk out of here on my
own.

CALLAN: Why don't you?

LAFARGE: Breach of contract.

CALLAN: You've got the money.

LAFARGE: One third. The balance
is due after the hit./

246. 1 G
MCU CALLAN

CALLAN: You bloody young fool.
You're not going ahead with that?

247. 2 N
MCU LAFARGE

LAFARGE: Judgement? Look where
judgement's got you./

248. 1 G
a/b.

CALLAN: My section know you've
got me!./

249. 2 N
a/b.

LAFARGE: But not where. Obviously.
You broke off your own tail.
Now that's funny, that's really
funny./

250. 1 G
a/b.

P.B. to
See action
as Harcourt
enters

CALLAN: It's the kind of joke
that goes sour

HARCOURT & KRISTINA ENTER

HARCOURT: Ah, yes. This is Mr.
Callan. (KICKS CALLAN) I dislike
leaving by windows. It's
undignified.

CALLAN: You bastard.

HARCOURT: That surely rates another
of the same. /

251. 2 N
CU LAFARGE

LAFARGE: Leave him. /

252. 1 G
a/b.

PAN R. with
Harcourt to
2-S. with
Lafarge,
then P.B. to
see Callan
fg.

HARCOURT: You said something,
laddie? So, you passed yourself
off as me? I'm insulted. Very,
very insulted. Who could mistake
you for an officer and a gentleman?
You must be a considerable liar,
Mr. Callan. /

CALLAN: Not bad at a push.
But definitely not in the same
class as the lady. /

253. 4 K
MCU KRISTINA

KRISTINA: I would claim no
expertise. /

254. 1 G
MCU CALLAN

CALLAN: You fooled Lafarge. /

255. 2 N
MCU LAFARGE

256. 1 G LAFARGE: In what way have I been
MCU CALLAN fooled? /

257. 2 N CALLAN: Who are you working for? /
MCU LAFARGE a/b.

258. 1 G LAFARGE: Who cares. /
a/b.

259. 2 N CALLAN: Come on - who's name do
a/b. you think's on the contract. /

LAFARGE: Novaks.

260. 1 G CALLAN: Well done, son. well
2-S. Callan/ done. / Let me tell you something
Harcourt about Major Harcourt - he checked
into a flat last night. According
to the agency, the flat was rented
by a Mr. Novaks. We meet in a
restaurant owned by a Mr. Novaks.
We eat off plates here sent in by

261. 4 K Mr. Novaks. /
MCU KRISTINA a/b.

262. 2 N KRISTINA: A mistake. /
a/b.

263. 1 G LAFARGE: Amateurism. You said it
a/b. yourself. /

264. 4 K CALLAN: Like hell - cold blooded
MS KRISTINA professionalism. /

265. 2 N KRISTINA: He's talking for his life.
2-S. Callan/ End it. /
Harcourt

CALLAN: Scared to do your own dirty work.

266. 4 K HARCOURT: Come, come - one mustn't
MCU LAFARGE be grudge a favour to a lady. /

LAFARGE: If what you sayn is true, then the trial leads back to Novaks too clearly. But if he didn't order the hit, who did? /

267. 2 N
a/b. 2-S. Callan/
Harcourt

CALLAN: You're green son. You are bright emerald green. Ask the major. He's been in the trade long enough to read the political columns like a broker reads the share prices.

HARCOURT: The Field Marshall is becoming too liberal, too.... unaligned for some of his party colleagues. It's possible they wouldn't regret his passing.

268. 4 K CALLAN: Right! /
MCU KRISTINA

KRISTINA: Even if what he says is true - why should you worry? /

269. 1 G
MCU HARCOURT

HARCOURT: Of course it would seem reasonable to cover yourself against the risk that we might get picked up.

PAN to GUN &
CALLAN'S face

KRISTINA: Kill him.

270. 4 K MCU LAFARGE CALLAN: Son - the whole idea was that you did get picked up. /
271. 1 G TIGHT Callan & gun Work it out for yourself. Two guns on a job like this? She set you up, can't you see that? /
272. 2 N MCU LAFARGE set you up, can't you see that? /
273. 1 G 2-S. Callan/ Harcourt HARCOURT: It's a fair hypothesis, Callan. I'm obliged to you for bringing it to my attention. We'll just have to see that it doesn't happen that way. /
274. 4 K MCU KRISTINA KRISTINA: The contract holds? /
275. 2 N 2-S. Callan/ Harcourt HARCOURT: Why not - you can have Callan as a bonus.

- - Edit in Lafarge shooting-276 LAFARGE SHOOTS HARCOURT

(277) Harcourt flops
back X bed

278. 4 K CU KRISTINA
279. 1 G MCU CALLAN CALLAN: You took your time. Now tell the lady why you did it. /
280. 2 N CU LAFARGE
281. 4 K 2-S. Callan/ Lafarge LAFARGE: Bellini was my partner. He killed him. /

CALLAN: You're learning judgement,
son, you're learning judgement.

LAFARGE: Your organisation. You
told me how it feels about grudges -
what's its response to favours? /

282. 1 G
2-S. Callan/
Lafarge

CALLAN: You were never here, son,
You were never here.

283. 4 K
MCU KRISTINA

LAFARGE: Right. /

284. 2 N
MS CALLAN
He rises
Let him
leave fr.R.

LAFARGE SLASHES THE ROPES TYING
CALLAN, PICKS UP HIS COAT AND
EXITS.

285. 1 F
2-S. Callan R.fg.
Kristina L.bg.

Q PHONE
3 RINGS

CALLAN Xs TO GUN & REMOVES BULLET.
MOVES BACK TO KRISTINA.

As he walks back
to her.

286. 2 N
TIGHT 2-S. Callan/
Kristina.

CALLAN: Amateurs. Romantic
bloody amateurs.

STOP TAPE: REMOVE ALL ARTISTS EXPECT LAFARGE

276. 2 N
MS LAFARGE

He fires twice.

STOP TAPE: ON RECORDING, CAMERAS MOVE BACK DOWNSTAIRS.

LOCATION 1: St.James's Rd(near Maple Rd end)

ARTISTS: Callan. Meres. Lonely. Kristina. 2 walk-ons.
(costume changes for Callan.Meres.Kristina)
Taxi & driver (duplicate)

SHOT. CAM.Posn

INSERT 12. Scene 59 (Night 2)

NIGHT.

20. 1 J
MS road,
see taxi
arrive.
See Meres
& 2 men
get out
& run towards
house,
PAN L.with
them.

LONELY'S TAXI ARRIVES. MERES
& 2 EXTRAS JUMP OUT AND RUN
TOWARDS BACK OF HOUSE.

----- TAPE RUN -----

21. 2 D
MS Doors
see Callan &
girl,
PULL BACK
with them
to see Meres
& men enter
R.

CALLAN: Look after her -
(HE PUSHES KRISTINA TOWARDS)
(EXTRA, WHO TAKES HER AWAY)

- and there's one more up
there.

(2nd EXTRAS GOES INTO HOUSE)

Late but reliable.

MERES: Don't be petulant,
Callan. I could hardly storm
the fortress on my own.

CALLAN: You had Barnett & ????

SHOT POSn

INSERT 12 cont'd.....

on cam.2

MERES: Yes, but I didn't know how many they had. You try shouting once more into the breach dear friends and you'll find out how many of them are just acquaintances.

22. 1 J (AS THEY ENTER)
2-S. SHOT
Let them come
to taxi

CALLAN: Blimey, Harcourt had a gun on me -

MERES: I was waiting for reinforcements, old chap. Besides, he'd probably have missed. He did in Genoa.

HOLD IN 2-S.

CALLAN: Yes, Bellini.... I'm right in saying that he was knocked-off at forty yards with a Smith & Wesson.

MERES: A Browning.

CALLAN LOOKS DOUBTFUL. MERES SIGHS.

MERES: Callan, I am blessed with total recall. It was two thirty three precisely - he was sitting in a pavement cafe drinking Lachryma Christi... shall I go on or will you accept that I know what gun I used?

CALLAN: I believe. Alright Lonely, off you go and close that bloody window it's perishing back here.
TAXI DRIVES OFF LEAVING MERES STANDING ON THE PAVEMENT.

MERES: And I'll have my coat back when you've finished. *Cleaned.*

Callan gets
into taxi
LOOSEN to
see Lonely

Let taxi go
o.o.fr. &
PAN UP to
CU Meres

CLOSING CREDITS

| 151. | <u>3</u> | | | <u>GRAMS</u> Theme |
|------|----------|---|--|-----------------------|
| | | BRICK WALL CAPTION | | |
| | | <u>Super</u> | | * |
| | | <u>C/SCANNER</u> | | |
| | 1. | Callan EDWARD WOODWARD | | |
| | 2. | Lonely RUSSELL HUNTER | | * |
| | 3. | Meres ANTHONY VALENTINE | | |
| | 4. | Hunter WILLIAM SQUIRE Major Harcourt ROBERT URQUHART | | * |
| | 5. | Kristina JANE LAPOTAIRE Lafarge MICHAEL PENNINGTON | | * |
| | 6. | Vera BERNADETTE MILNES Stepan HUGH MORTON | | * |
| | 7. | Callan created by JAMES MITCHELL | | |
| | 8. | Story Editor GEORGE MARKSTEIN | | * |
| | 9. | Designed by NEVILLE GREEN | | |
| | 10. | Directed & Produced by REGINALD COLLIN | | * |
| | | <u>T/C SLIDE</u> | | * |
| | | <u>THAMES PRODUCTION</u> | | |